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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH  
DATED:051630ZJUL78  
REVIEW ON: Sp 2000

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION D-36

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to describe target area November and search the area for hostages and guard personnel. He felt that target area November was familiar to him. He said that it was a multi-storey building "complex" consisting of many wings. At the time of the session he perceived seven or eight hostages as being at this location. He also perceived a guard force consisting of approximately five guards per shift.

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## TRANSCRIPT

## REMOTE VIEWING (RV) SESSION D-36

TIME

#66: This will be a remote viewing session for 1000 hours, 9 September 1980.

Relax and concentrate, now. Relax and focus on the target for today. Relax. Focus your attention on the area designated as November. Focus now, at the present time, on the area in the photograph in the envelope; area November, and describe the target area to me.

## PAUSE

+05 #10.5: Umm...um, I'm in a, uh...a hall...hallway...light at the end. Everything is reddish-orange...I...uh...feeling of a ...uh...ancient semi-public building...large room on left side. Reddish clay. The end of the hall...there's sunlight...reflecting in. Feel like I'm in...this is a massive complex. A sprawling old palace...acres and acres of empty rooms, colonnades. Everywhere I look on the horizon I see more of the same. I look out through arched ...arched windows that're really open with no windows. I can see more below, beyond wings of these similar structure. I believe I'm above ground level on about a...third or a fourth floor. An' I'm in this intersection of colonnades.

+07

+08

+10 #66: Are you alone?

#10.5: I am alone.

#66: Search the area for other personnel.

#10.5: In this corner there's a minaret. Above me. I'm seeking ...seeking...

## PAUSE

+14 #10.5: I see...a movement...two men escorting a third...closely ...hands on his elbows. Like almost half dragging. They move down my corridor...and they...go up a stone block staircase...which is on the right. The hall is very bare and blank here, very stark. They take him...up a staircase an' the second-, next level an' they walk down this ...corridor on the next level...an' they uh...um...like it's some junction, and they put him in a uh...a small cell. This, uh.....

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PAUSE

+17 #10.5: This all is looking very familiar to me. These corridors...  
rooms off of corridors...third or fourth story...looking  
very familiar to me.

#66: Are there other personnel besides the one you reported?

PAUSE

+20 #10.5: I want to say yes, they're....positioned along this, uh,  
exposed balcony hallway. In little rooms side by side.  
There uh...maybe...seems to be more than before. There're  
more, maybe seven or eight along the hall with the balcony;  
the corridor. I seem to be going farther toward the other,  
the other exposed wing than before, so maybe there are  
more rooms occupied...by our people.

#66: These seven or eight are our people, then?

#10.5: I believe so.

#66: Describe the guard force to me.

PAUSE

#10.5: 'Kay. They're someplace where I can look down a square that  
...has something round in the middle that looks like it  
points up or...I look like I am looking down on a carn-  
ival tent in the middle of a room. And this is where the  
guards are headquartered. They are headquartered on the  
floor...in the...on one side of this big floor, plaza.  
It is closed in, though. There are...only five or so guards  
per shift. Only five or six. I see them standing in assem-  
bly. Like a roll call, and there's not huge amounts,  
there's just few. And these...above this assembly place  
have a guard post an' two positions, the one that's...like  
a second floor...on the right...overlooking this square.  
The other is on the third floor on the left, overlooking  
this square.

There....looks like there're two levels where interesting  
people are. No, no there's only on the third floor. The  
guy on the second floor is, uh...don't know why he's there.  
Just to be able to see below is all; see the central plaza  
...floor...

#66: All right, I have no further questions about the target  
area. I'd like to give you a chance now to comment as  
you see fit.

PAUSE

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#10.5: Uh-uh (negative).

#66: All right, let's prepare to draw those images you have.

#10.5: All right, where I, uh, where I touched down was in this red clay brick hallway. On the left side of which was a, uh...

#66: This is what you've drawn in number one here?

#10.5: Yeah.

#66: Okay.

#10.5: On the left side of which is a, uh...a bench of some kind, a doorway, an' the hallway is very plain and blank. Very austere. Had the feeling that I was in some sort of semi-public place, like some big, maybe in...palace, but, uh... something big, and huge; opened and essentially with no furniture inside. So, I figured, "Why did I touch down here?" at number one along this corridor. Uh...I looked... the dotted circle where number two says is where sketch two occurs, I went through the door and I looked in this just ...nothing on the other side, it's just a open expanse... it's like two corridors running side by side, with a wall separating them. Only on that side of the corridor-, or on that side of the wall, there, for sketch two, is the same red brick, red brick retaining wall an' some arches. And through the arches I felt that I could see more of the same type of structure, sprawling out on the horizon.

This is when I got the feeling that I was in some sort of a large complex, so that at some place I could look out through an arch and I could see another part of the building, another wing of it, or something like that. And that side was essentially the-, sketch two is essentially unoccupied. I moved back over to where I started from, one, and, uh, you asked me, you know, if there's any personnel here and I sort of had to wait awhile, I don't know if I was moving in time or if I was waiting awhile...all the while I was asking myself, you know, "Are there any hostages here? Are there- go to the hostages if there are any." But...finally I had this idea of this guy wearing long black pants with a white shirt being escorted by two other guys in black, sort of like he was groggy or...tired, and he wa-, they were escorting him, one on either side, and they came down the hallway where started from and they went around the corner, and I sort of looked around the corner after them.

And in sketch three I saw, as I've shown here, is a...what I call an unguarded staircase, it doesn't have any bannister or anything, it's just cement blocks. With no bannister or anything like that, that goes upstairs. So I figured

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- #10.5: "Well, what the hell's going on up there?" Okay, that's as far as I've sketched so far. When I got upstairs, I found myself on familiar terrain.
- #66: Okay, so wh--, as you start sketch four, then we're...
- #10.5: Yes.
- #66: This is, uh, what you call familiar terrain?
- #10.5: Yeah....Okay... The minu--, the minute I got--, the minute I followed these guys upstairs, I was back in the...oh... what is it now?

PAUSE

Of the...hallway...that I've described in the past as being a.....okay...as being a, uh, exterior hallway that has two building wings, or something, that stick out from it. And what I had said earlier is that there were several hostages kept in the rooms on the right side of this hall. And, that across from them was a wing. This is a wing door jamb, here...Door to wing, wall, (ahem)....other wing...

Okay, with the hostages located on the right side of this hallway...exterior hallway. Anyway, I felt that these guys went way down there, and put this guy in about the seventh or eighth room, way down here... An' the building that I'm talking about, I will draw in five, real quickly. It's the building that has...has a portion of it...when you go back through my reports, you'll find out which I mean. There're these...I don't know if it's on the bottom or not...but it's got these exposed balconies, okay? It's like that...okay. Anyway, five is just a sketch of the building as I recall it. An' this some sort of an inner ...uh...infield.....

- #66: Is this inner area where you perceived the guards?
- #10.5: ....between...no...between wings.
- #66: Where was it, then, that you perceived the guards to be?
- #10.5: Oh, give me a minute and I'll get to it.
- #66: Okay.
- #10.5: Okay? Okay. Um....there is an inner, ahh shit...how do I display it? How do I call it? What do I call it? It's not an inner courtyard because courtyard means that it is open to the sky. This is not open to the sky, this is covered over, I think. (sigh) It's got...it's like a large foyer...terrazzo floor. you know, speckly smooth

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#10.5: polished floor like marble or terrazzo. An' it...is surrounded by this same type of colonnading balconies...and it has something funny that hangs over the middle of it that makes it look like a circus tent...down below. If I was on the third balcony looking down, I would look at the top of this funny thing that hangs over top of it. Which I think is like a chandelier, but I'm just looking at it from the opposite end. You know, I'm looking at it from above instead of the bottom, so as it turned out I just had this blotch in the middle of a nice floor, an' I couldn't figure out what it was. When I got down on the floor, there wasn't any blotch there; I couldn't figure out where it went. An' I think it was up there.

#66: Okay.

#10.5: All right. So anyway.

PAUSE

#10.5: Okay. Guards. I saw a guard muster. Okay? And, at the most, there were five or six. Now, you know, I said "How many guards are here?" and then I qualified it and said "Now wait a minute, you know, if you can't count above five or six, so how much...how many guards on a shift?" All right, an' I got five or six. You know, all I'd needed was to see all of them together an' I'd never be able to know, so it was five...or...six.

#66: And how are these guards dressed?

#10.5: Nyeah...the same garbage...they were not in uniforms...they were in uh...sss...you know, they were in humble-jumble garbage, I didn't get any uniform type of...regimentation...or anything like that. Jus'...you know...ummm, an "X" marks the spot, which is like the central guard shack is the "X", central guard post...main guard post... Okay, then I asked "Where do they go?" One guard in on the second floor, up there, in the corridor, and the, and another place where they go is up there, on the third floor, which I believe is where the hostages are kept. Okay?

#66: Um-huh (affirmative).

#10.5: Now this is one man...and this is, like two or three men... and I don't know where the others are.

#66: Okay.

#10.5: Okay. And, at first I was wondering why there was somebody-, why there was somebody down here, and I figured well, there are other hostages down there, and I ended up with no, there weren't any other hostages down there, it's

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#10.5: jus' that for some reason that this guy could, like, dominate this area, an' so they put a guy there, like he was on a...maybe the only stairwell up to the third floor, or something like that, okay.

Okay, this is the speckled white foyer area, thirty feet by fifty feet with something...hanging overhead...but I, like I said, I think it's, but it's a covered area. I don't think it's open, I dunno,... Okay, well anyway, when I got that far, that's when I began to...began to realize that I was in the same place that I had been before. I'd always ...I think I've always been run against those places looking for...people. Okay. So, if you're trying to find out where the people are...this is the same place that I have been looking for people, so it ties it together.

#66: Okay, anything to add?

#10.5: Nope.

#66: Okay, fine.

#10.5: Oh, I made one comment-, wait a minute-, I made one comment that it seemed to me that there were more there than before. And the reason I say that is that...we'll have to compare sessions, but I'll draw it on sketch five. In the earlier session, I thought that there were hostages here, in this right hand wing, on sketch five, and that there were maybe four or five rooms of hostages on the third balcony...or the third floor level. But, in this session, when I followed the guy down and looked in the room at him, I was much farther to the left on sketch five than I was in earlier sessions, when I was looking for hostages. In other words, like...here, okay, earlier session...distance...

#66: Are you saying that the...you felt that the plate was a little fuller 'cause you found yourself going down the hallway a little more?

#10.5: I was farther down the hall where they put a hostage in. We'll put this guy in. Okay, like this...fi-, four or five rooms down the hall. Okay, that's the earlier session. This session...man put into room almost...almost as far as the left hand wing. Okay? An' that's what I mean. Before, when I was looking for people, you'd ask me "How many people around here?" and I'd think there was some here, and I'd think "Oh, there were about four or five in these rooms." This time, when I'm sitting here following this guy, he goes in way down here, and I get the feeling that all these rooms are occupied now...maybe seven or eight. Okay?...Okay.

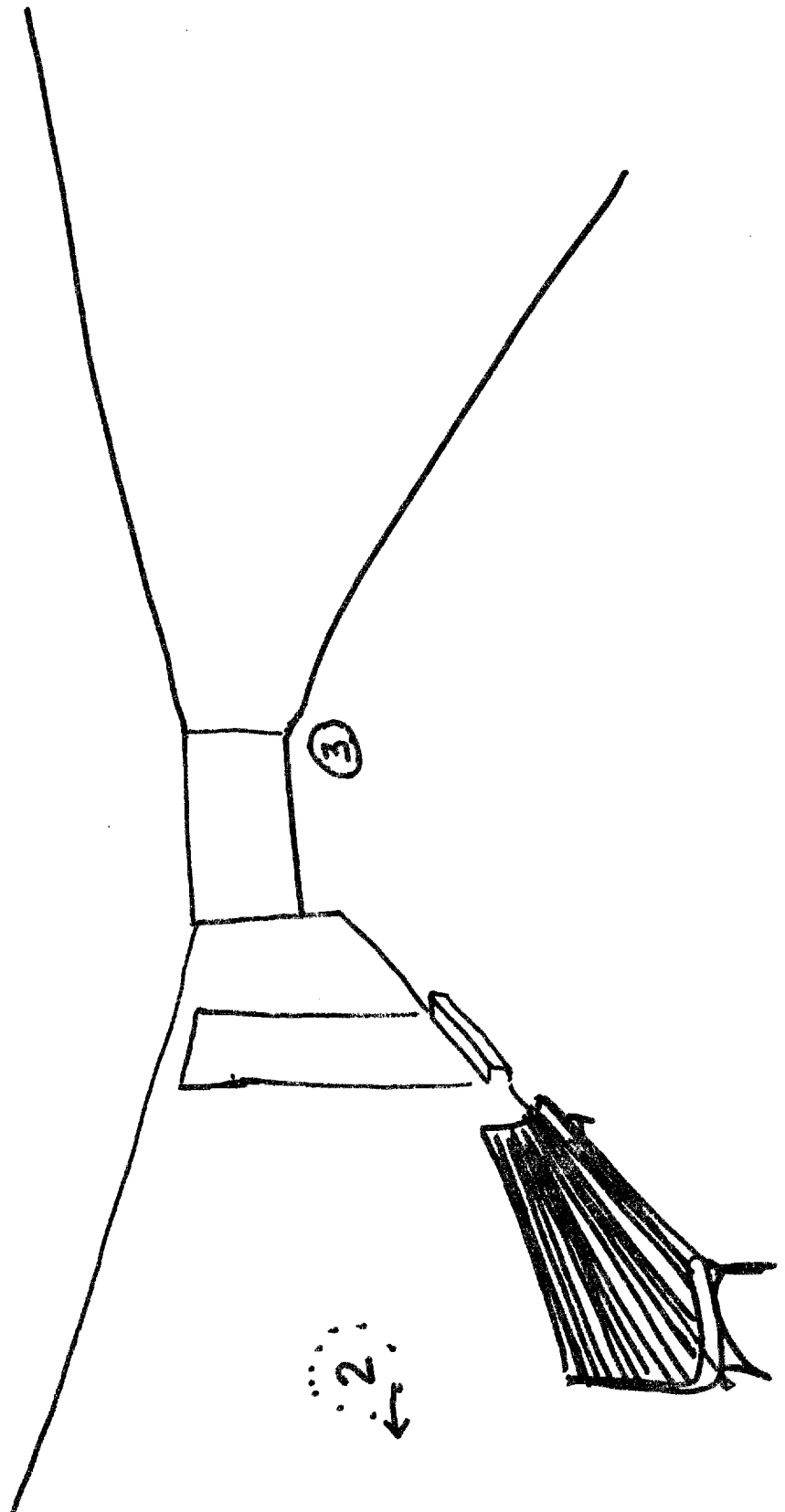
#66: Anything else?

#10.5: No, that's it.

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**TAB**



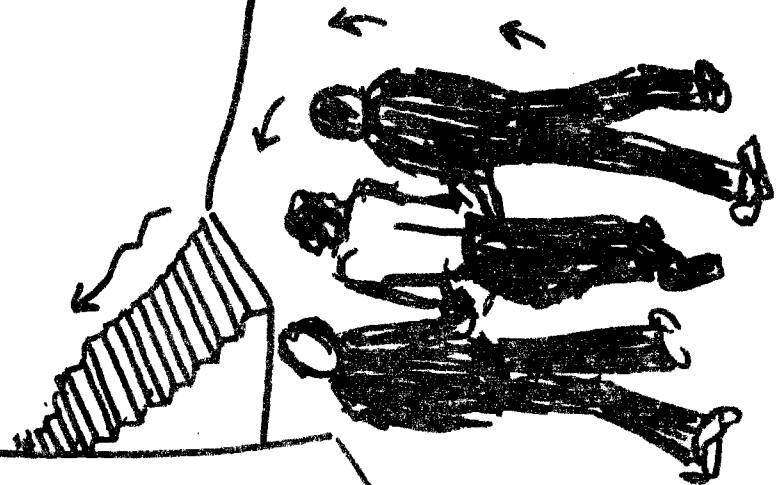
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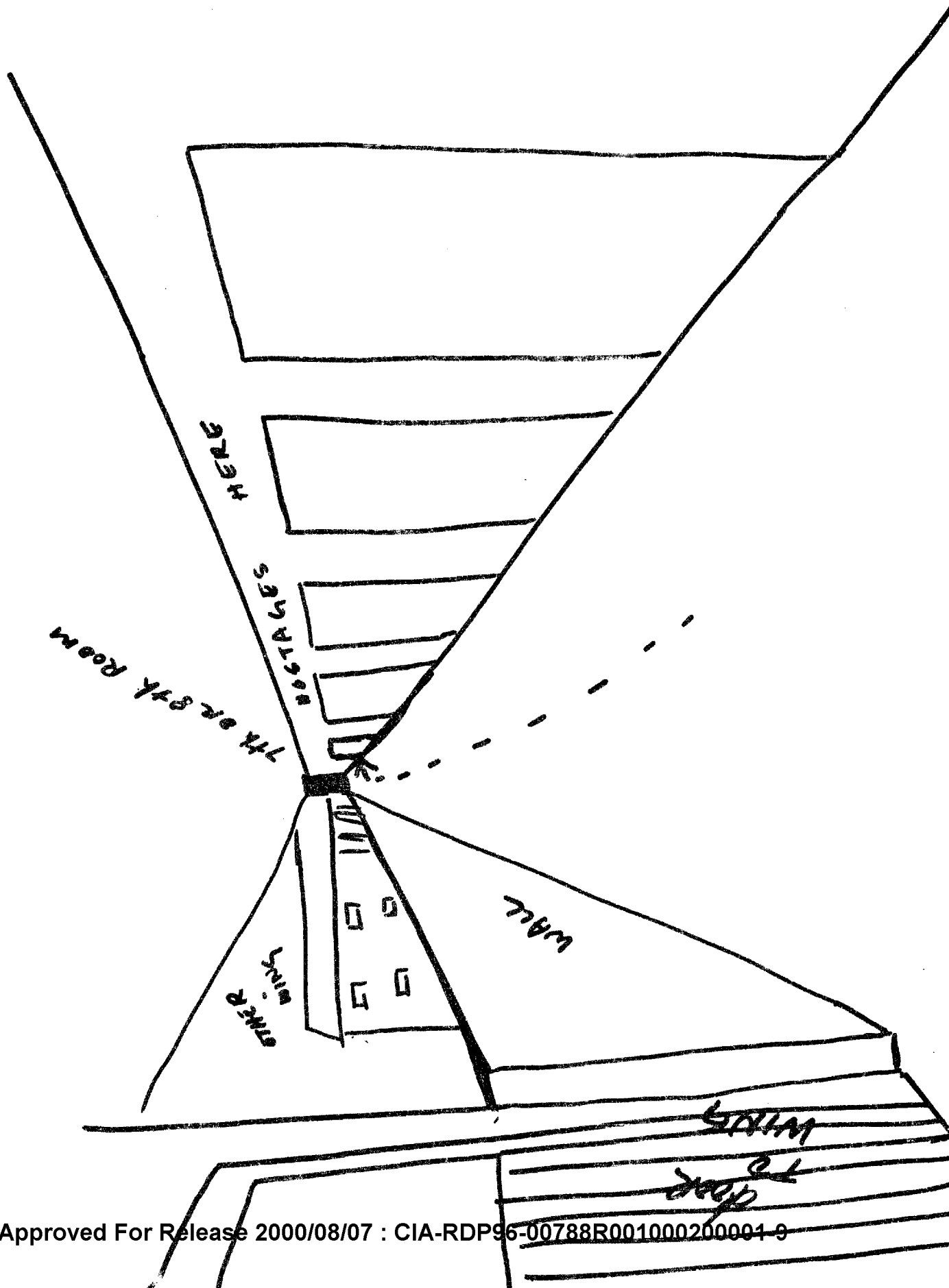
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5

APARTMENT ONLY 4 OR 5 ROOMS  
distance down hall  
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MAN PUT INTO HAND WING  
THE 7 OR 8 ROOMS

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in field



**TAB**



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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-36

1. (S/NOFORN) This remote viewer has been working on the Iran hostage situation for several months. He has been exposed to a myriad of information both classified and open source.
2. (S/NOFORN) Prior to the session the remote viewer was given a sealed envelope. He was told that the envelope contained a photograph of an area suspected to be a hostage location, and that we had been asked to verify other intelligence data. The sealed envelope was not opened.
3. (S/NOFORN) During the session the viewer was asked to focus on target area November and describe the area. He was directed during the session to look for personnel both hostages and guards.

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